Philippine Literary Pieces

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GABI NG ISANG PIYON

BY

LAMBERTO E. ANTONIO

ABOUT THE AUTHOR

Lamberto E. Antonio is a Filipino writer. Opposite Mario O'Hara, he co-wrote the screenplay for Lino Brocka's film Insiang, the first Philippine film to be shown at the Cannes Film Festival in 1978.

Born: November 9, 1946 (age 76 years), Cabiao

Poems: Pagsalubong sa Habagat, Tatlong Awit ng Pagpuksa, MORE

Awards: Carlos Palanca Memorial Awards for Poetry in Filipino, MORE

Nominations: Carlos Palanca Memorial Awards for Poetry in Filipino, MORE

Movies: Insiang

Gabi ng isang Piyon

Paano ka makakatulog?
Iniwan man ng mga palad mo ang pala,
Martilyo, tubo’t kawad at iba pang kasangkapan,
Alas-singko’y hindi naging hudyat upang
Umibis ang graba’t semento sa iyong hininga.
Sa karimlan mo nga lamang maaaring ihabilin
Ang kirot at silakbo ng iyong himaymay:
Mga lintos, galos, hiwa ng daliri braso’t utak
Kapag binabanig na ang kapirasong playwud,
Mga kusot o supot-semento sa ulilang
Sulok ng gusaling nakatirik.
Binabalisa ka ng paggawa — (Hindi ka maidlip kahit sagad-buto ang pagod mo)
Dugo’t pawis pang lalangkap
Sa buhangin at sementong hinahalo na kalamnang
Itatapal mo sa bakal na mga tadyang:
Kalansay na nabubuong dambuhala mula
Sa pagdurugo mo bawat saglit; kapalit
Ang kitang di-maipantawid-gutom ng pamilya,
Pag-asam sa bagong kontrata at dalanging paos.
Paano ka matutulog kung sa bawat paghiga mo’y

Unti-unting nilalagom ng bubungang sakdal-tayog
Ang mga bituin? Maaari ka nga lamang
Mag-usisa sa dilim kung bakit di umiibis
Ang graba’t ‘semento sa iyong hininga...
Kung nabubuo sa guniguni mo maya’t maya
Na ikaw ay mistulang bahagi ng iskapold
Na kinabukasa’y babaklasin mo rin.

About The Poem

Stanza – One Stanza

Rhythm- The poem is no Rhythm

Rhyming Pattern- The poem is no rhyming pattern

Meter- The poem is no regular meter

Uses Poetic Devices

The poem includes various elements of poetry such as;

- Imagery
- Metaphor
- Symbolism

-The persona in the poem is the construction worker who is struggling to make and meet and build a better life for himself and his family the poem is written in the third person but the person struggling and emotion are conveyed through the imagery and language use.

Message of the poem:

In order to survive you can do everything but in a good way we don't mind the suffering we continue to live and work with perseverance and dedication to our work.

Wedding Dance

by Amador T. Daguio

ABOUT THE AUTHOR

• Amador T. Daguio was a Filipino writer and poet during pre-war Philippines. He published two books in his lifetime, and three more posthumously. He was a Republic Cultural Heritage awardee for his works.

• Amador Daguio was born on January 8, 1912 in Laoag, Ilocos Norte. His family moved to Lubuagan, Mountain Province, where his father was an officer in the Philippine Constabulary.

• He graduated with honors in 1924 at the Lubuagan Elementary School as valedictorian.

• Daguio was already writing poems in elementary school, according to his own account. He wrote a farewell verse on a chalkboard at least once for a departing teacher when he was in grade 6. For his high school studies, he moved to Pasig to attend Rizal High School while residing with his uncle at Fort William McKinley.

•Daguio was too poor to afford his college tuition and did not enroll in the first semester of 1928. He also failed to qualify for a scholarship. He worked as a houseboy, waiter, and caddy at Fort McKinley to earn his tuition and later enrolled at the University of the Philippines on the second semester. He experienced financial difficulties in his studies until an uncle from Honolulu, Hawaii funded his tuition on his third year of study.

ELEMENTS OF THE STORY

Exposition.

On a wedding night, Awiyao went to his house where he found Lumnay staying in there, not joining the dance. The sound of the celebration can be heard from the house they where in. The house was dark but he can see Lumnay sitting in corner of the dark room. Awiyao, knowing that Lumnay heard him, still went on to lighten up the room so they could talk better.

Rising Action

Awiyao apologizes to Lumnay about his marriage because it is the tribe's custom for a man to have a child. He then convinces Lumnay to go to the dance so that she could meet a new man. She could not because she did not want any other man other than Awiyao.

Climax

Lumnay asserted that she will not have any man other than Awiyao. Awiyao, although it hurts him so much, still decided to continue with his life with another woman so he could follow his tribe's customs. He was the called out by a villager from outside of the house telling him to go back to the dance. As a symbol of their love, Awiyao gave her his valuable necklace. Lumnay told Awiyao that everything is going to be alright. Because of this, he then returned to the dance.

Falling Action

Lumnay mustered up courage to go to the tribe in order to stop the marriage and defy the tribe's customs by claiming Awiyao, the love of her life, does not need to have a child in order to be part of the tribe. This would be a testament for their love. She ran to the wedding but as soon as she arrives, she stopped in her position. Her courage was gone.

Denouement

Lumnay walked away from where the dance was. She thought about the clearing of beans that she and Awiyao made so she went there. When she arrived at the clearing, she sat on a big rock from where she could see the dance from afar. She thought about Awiyao and her life without him. She still longs for Awiyao.

Characters

• Lumnay-Awiyao's former wife who is still in love with him despite the fact he married another.

• Awiyao- The lead male in the story who loves Lumnay, but left her because she didn't produce children for him. The story takes place the night of his new wedding to Madulimay.

• Madulimay -Awiyao's new wife, who is younger and he hopes to have children with

Theme

True Love- is all about sacrifices and hope.

That in life, love is never enough to have a

happy ending. Sometimes you need to set

someone free not because you don't love

him/her but because it's the best for the both

of you.

MORAL LESSON

The moral lesson of this story is that if you really love someone,

you should stay and make him/her worthwhile. but the story

shows that even it hurts you need to sacrifice your love in the name of your culture and tradition.

If you truly love a person, you must let them take the road to happiness, no matter how painful it is.

Isang Dipang Langit

ABOUT THE AUTHOR

Amado Hernandez was born on September 13, 1903, in Hagonoy, Bulacan, Central Luzon, Philippines, and died on March 24, 1970, at the age of 66 years old. He has a wife named Atang de la Rama who is a singer and a performer at that time. Hernandez was a Filipino writer and labor leader who was known for his criticism of social injustices in the Philippines and was later imprisoned for his involvement in the communist movement. He was the central figure in a landmark legal case that took 13 years to settle.

While still a teenager, he began writing in Tagalog for the newspaper Watawat (Flag). He would later write a column for the Tagalog publication Pagkakaisa (Unity) and become editor of Mabuhay (Long Live). Furthermore, while still a teenager, he began

writing in Tagalog for the newspaper Watawat (Flag). He would later write a column for the Tagalog publication Pagkakaisa (Unity) and become editor of Mabuhay (Long Live).

Amado wrote " Isang Dipang Langit" to describe the situation inside the prison. The lines signify the grief or the urge to have freedom. The pain they have and the struggles living inside. It's more of a descriptive one since it describes mainly life inside the prison, the experiences of the prisoners, the struggle and hardship they face every day, and also it discussed that they should learn to fight for their rights.

"ISANG DIPANG LANGIT"

I.

Ako'y ipiniit ng linsil na puno hangad palibhasang diwa ko'y piitin, katawang marupok, aniya'y pagsuko, damdami'y supil na't mithiin ay supil.

II.

Ikinulong ako sa kutang malupit: bato, bakal, punlo, balasik ng bantay; lubos na tiwalag sa buong daigdig at inaring kahit buhay man ay patay.

III.

Sa munting dungawan, tanging abot-malas ay sandipang langit na puno ng luha, maramot na birang ng pusong may sugat, watawat ng aking pagkapariwara.

IV.

Sintalim ng kidlat ang mata ng tanod, sa pintong may susi't walang makalapit; sigaw ng bilanggo sa katabing moog, anaki'y atungal ng hayop sa yungib.

V.

Ang maghapo'y tila isang tanikala na kala-kaladkad ng paang madugo ang buong magdamag ay kulambong luksa ng kabaong waring lungga ng bilanggo.

VI.

Kung minsa'y magdaan ang payak na yabag, kawil ng kadena ang kumakalanding; sa maputlang araw saglit ibibilad, sanlibong aninong iniluwa ng dilim.

VII.

Kung minsan, ang gabi'y biglang magulantang sa hudyat - may takas! - at asod ng punlo; kung minsa'y tumangis ang lumang batingaw, sa bitayang moog, may naghihingalo.

VIII.

At ito ang tanging daigdig ko ngayon bilangguang mandi'y libingan ng buhay; sampu, dalawampu, at lahat ng taon ng buong buhay ko'y dito mapipigtal.

IX.

Nguni't yaring diwa'y walang takot-hirap at batis pa rin itong aking puso: piita'y bahagi ng pakikilamas, mapiit ay tanda ng di pagsuko.

X.

Ang tao't Bathala ay di natutulog at di habang araw ang api ay api, tanang paniniil ay may pagtutuos, habang may Bastilya'y may bayang g aganti.

XI.

At bukas, diyan din, aking matatanaw sa sandipang langit na wala nang luha, sisikat ang gintong araw ng tagumpay... layang sasalubong ako sa paglaya!

ELEMENTS OF THE POETRY

- This poem contains 11 stanzas with 4 lines every stanza which is known as quatrain.
- It follows 12 meters or beat per stanza.
- This was written in free verse.
- Poetic devices are also used in this literary work such as imagery, metaphor, personification, and hyperbole.
- The persona of this poem is evidently Amado himself as he talks about his physical, psychological, and emotional struggles inside his cell.

The message of the poem:

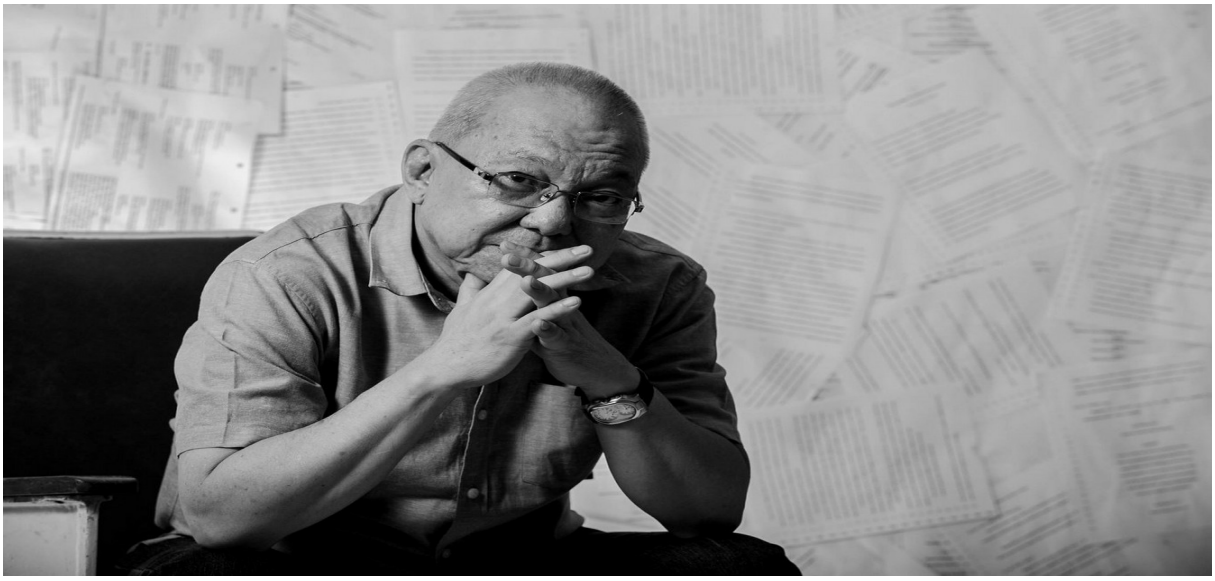
- The poem wanted to tell the readers to have the courage to face life's challenges, learn how to fight for their own rights, trust themselves and what they can do, believe in God, and most importantly, have a sense of nationalism. We should love our country and always fight for the freedom of our nation. We experienced a lot in the past, these serve as our motivation for pursuing the freedom that we want.

Among the Disappeared

(KABILANG SA MGA NAWALA)

By Ricardo Lee

ABOUT THE AUTHOR



- Ricardo Lee or Ricky Lee was born on March 19, 1948 in Daet, Philippines. He is now 74 years old Born from a Chinese father and a Filipino mother in Daet, Camarines Norte, Lee was largely brought up in a Chinoy household by his paternal relatives. Screenwriter, novelist, and playwright.
- Ricky Lee is a legend in Philippine cinema, having co-written over one hundred local films, including classics such as Jaguar (1979), Himala(1982), Karnal (1983) and The Flor Contemplacion Story (1995).
- He has written over 180 film scripts since 1973, earning him over 70 titles from various award organizations, including three Lifetime Achievement Awards from the Cinemanila,Gawad, Urian and International Film Festival. He is also the recipient of the UP GawadPlaridel 2015, as well as one of the recipients of the Gawad CCP Award 2015. And this2018, the recipient of the Gawad Dangal ni Balagtas award, the recipient of the Apolinario Mabini Achievement award. As a screenwriter, he has worked with many Filipino directors, notably with Lino Brocka, Marilou Diaz-Abaya and Ishmael Bernal. Many of his films have been screened at international film festivals in Cannes, Toronto, Berlin, among others.

PLOT OF THE STORY

Exposition

In the year 1972, the Martial Law was lifted. The same year, Jun-jun was born. Jun-jun is a young man who was dubbed as the child of Martial Law. He grew up with his adopted parents who abuses him physically and mentally. When he was 17 years old he got the courage to leave their house. But Jun-Jun does not know where to go. He traveled and met people like Gene, Pongka-Pongka, Kess, and Mitch.

Rising Action

Jun-Jun left their house, at this time he first went to his savior Gene, he tried to talk to her but Gene did not see nor hear him. He then saw Pongka-Pongka, a great impersonator. Jun- Jun was amazed at how talented Pongka- Pongka is. He then saw that Pongka-Pongka had a child named Kess. When Pongka-Pongka gets mad she tends to hurt her child. But despite this Jun-Jun saw that Pongka-Pongka loves Kess. He witnessed the love of a parent. After that, He left the mother and daughter. He met Mitch Valdez, also a talented impersonator and actor, he was famous before but not anymore. While watching Mitch, Jun-Jun realize that they are all the same. Him, Pongka-Pongka, Kess and Mitch. They are souls that do not know where to go. Eyes

that do not know when to rest. Feet that keeps on walking. They are the ones who are not hiding but are missing.

Climax

The time comes when Jun-Jun wants to know himself. Where he came from and who he is. He came back to their house and saw a paper that tells him where to look. He then discovered that his parents are among the revolutionary. He started going to strikes and rallies. At a rally, he saw his face on a placard. An old lady was holding. It was him and his father. Jun-Jun introduced himself and found out the real identity of his parents. His parents are considered heroes and warriors of revolutionary. He remembered how he got separated from his parents. His father was shot and killed, while his mother was skilled a disguising herself. Her mother created a new life and lived it. People who are members of an organization who are against the government need to have a different persona to not be caught. His grandmother introduced Dante to him. Dante is also a member of the organization. Then Dante acquainted Jun-Jun with Gene. Gene was also a member and she knows where Jun-Jun's mother.

Falling Action

Jun-Jun found his mother in an old house outside of Manila. When he saw his mother, he immediately hugged her. He stayed with her even though he is invisible to her. Jun-Jun did not introduce himself to her mother, he postponed it until it was too late. The soldiers raided their house, bullets are flying everywhere. Jun-Jun tried to escape along with her mother but they were caught. When Amy was about to get shot, Jun-Jun intercepted and protected his mother.

Resolution

The bullet pierced Jun-Jun's body. Suddenly, he came back on his body. The bullet was like a symbol of awakening. It symbolizes the realization of Jun-Jun. Just like an impersonator, people sometimes become complete through the characters of others. When Jun-Jun opened his eyes, he saw Gene, Dante, Mitch, Pongka-Pongka and Kess.They were happy for him because finally, the missing one came back.

Moral Lesson

From Jun-Jun, it's okay if we feel lost sometimes. It's part of our development. It's part of us growing to be ourselves. Jun-Jun has taught us that the sacrifices that we make and the people we encounter in our journey (our life) helps shape our whole being. Jun-Jun learned a lot when he was observing Pongka-Pongka, Kess and Mitch. Also, Jun-

Jun illustrated the fighting spirit a Filipino possesses. That despite being abused by his adopted parents, he did not harm them in return. He never gave up, never on himself and never on his family.

Elements of the Short Story

- ❖ Setting

-Year 1972

-" Martial Law "

-House of Jun-Jun and Gen

- ❖ Characters

Jun-Jun - The main character of the story. He was labeled as "anak siya Ng paanas na ysaoanbsa mga kanto at palihim na pasagan Ng mga sulat and anak siya Ng martial law. He is the son of Manny and Amy.

Gene - Jun-Jun's savior in their school. A friend of Jun-Jun.

Pongka-Pongka - a talented impersonator. The first person that Jun-Jun met along his Journey.

Kess- adopted child of Pongka-Pongka. A nine year old child.

Mitch Valdez - a brilliant impersonator and actor. The second person Jun-Jun met.

Manny and Amy- parents of Jun-Jun. They are considered heroes and warriors. They are among the organizations that are against the government.

Dante- friend of Amy.

Lola- Jun-Jun's grandmother.

- ❖ Point of view (POV)

Third person point of view.

- ❖ Conflict

MAN VS. MAN

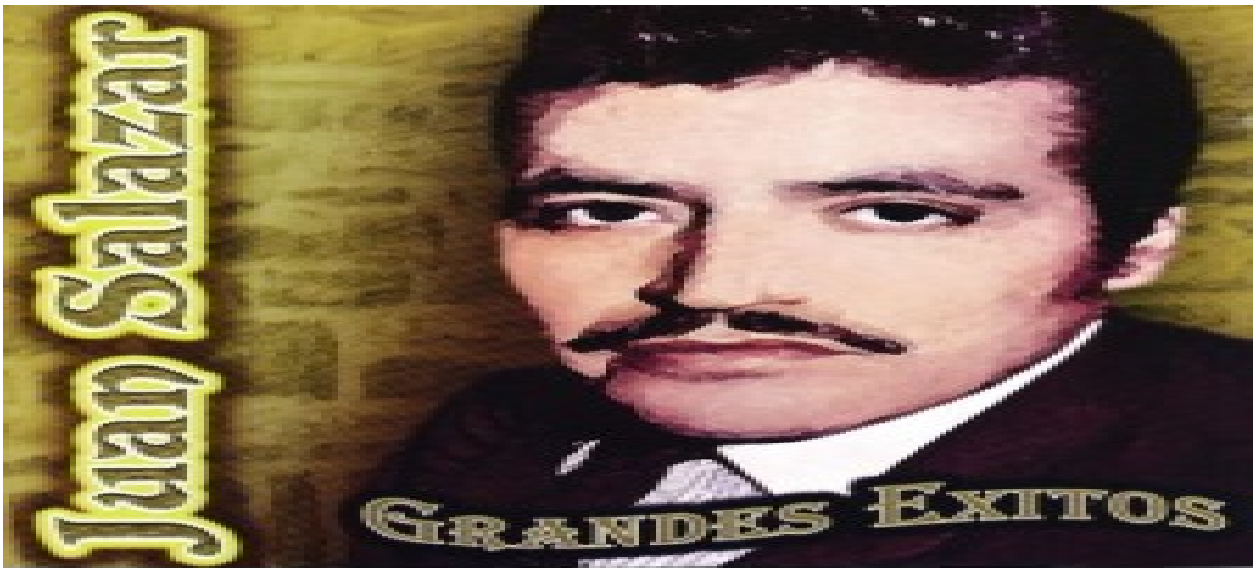
- Theme

Belonging/Identity and Family

AIR CASTLE

BY JUAN SALAZAR

ABOUT THE AUTHOR



Juan F. Salazar's biography was the history of the beginning of Filipino-English literature, of the growth of English as the vehicle and its triumph over the criterion that English is too exotic to reflect the native mood, the mannerism, the idiosyncrasies of the Filipino mind. Salazar was born in 1889 in San Roque, Cavite. He left Manila High-School for newspaper work. In 1913, he joined The Philippine Republic, a Filipino weekly in Hong-Kong. The following year, he returned to the country as a reporter for La Democracia and El Renacimiento Filipino. He then left for America in 1915 as a mess boy on the transport Thomas- the same transport that brought the first American school teachers to the Philippines. Among his works are, “My Mother” and “Air Castles” published in 1909.He worked in the salmon canneries in Alaska and later joined The Sacramento Union in California where he rose from reporter to copyreader to feature writer. But in the year 1919, he succumbed to pneumonia.

Air Castle

My life’s tomorrow beckons me
From distant mountains high and low;
My future seems a boundless sea,
Where moving passions come and go.

Deep in my heart ambition dwells;
He cheers me up the highland,
And guide me through the hills and dells
Where I pass the busy day.

I cannot write with Shakespeare's pen,
But I can love with Shakespeare's heart;
I love his skill his craft of men,
His mastery of poet's art.

I do not care for fame, as he,
Enthroned was like unto a god:
The depths he reached are dark to me.
But I will grope the ways he tried.

I wear achievement's coronet.
For best are they who see things done!
And all my cares I soon forget
When I have wrought my work alone.

If I be met by adverse fate,

And all my dreams but in vain;
Then, must I work the harder yet
With high resolve to try again.

ABOUT THE POEM

Speaker: aspiring country person

Setting: rural area or country

Tone: hopeful, reflective, motivating, proud

Rhyme Scheme: A B A B C D C E F G F G A H A H I J I J K I K I

Structure: Quatrain

Published: 1909

Figurative language: Imagery

Message of the poem:

The Poem want to make people realize that ambition is not easy to achieve you can always experience rejection; rejection is not always be the reason to quit it must be always the inspiration to continue and trying again your ambition in life until you achieve it.

THE EXECUTION

By Charlson L. Ong

ABOUT THE AUTHOR

• The author was also a 12-yecr old child in the implementation of Martial Law (Sept. 25, 1972).

• Charlson Ong is also o Chinese blooded person living in the Philippines,

• The author might be sharing his personal or the

Chinese community sentiments in the story of Mario.

• A resident fellow of the Institute Of Creative Writing. A fictionist, scriptwriter, and a singer.

• Extraordinaire was born on July 6, 1960.

• He obtained an A. B. in Psychology from the University of the Philippines in 1977 and currently teaches literature and creative writing under UP's Department of English and Comparative Literature.

A multi—awarded fictionist who has received, among others: A Palanca award for his short story, The Trouble in Beijing; a second—place Philippine Centennial Literary

Prize for his novel, An Embarrassment of Riches; and several National Book Awards for his works across the years.

PLOT OF THE STORY

Beginning

• Mario described the day of the execution.

Rising Action

• He was awakening by the loud fighting of his parents. His mother trying to stop his father from bringing him over to the musketry.

• Mario's father (Lim Bien So) was an acquaintance of Gant a Chinese illegal smuggler who has been sentenced to death.

Climax

• In the fear of the consequences of being related to Gant his mother does not want his father to get involved.

• Lim Bien-So was so furious of the fact that none of the Chinese community, not even their association, neither Cards own family interfere for his execution.

Falling Action

• Lim Bien-So was mad as to how a Christian country can punish a person through execution not abiding by its Christian principle.

• So Lim become aloof and distant to his family, as what he only think about was the execution.

Ending

• Mario's family was so broken, if was only his mother who has been keeping them.

CHARACTERS

Mario- the narrator of the story.

Lim Bien-So- the father of Mario; was eaten by his frustrations on the death of Gan that greatly affected his relationship with his family.

Gan So- drug smuggler, executed in the Martial Law period.

Mother- the mother of Mario in the story; who is a neutral character in the story.

SETTING

The story was set on the initial years of the Martial Law period.

POV (POINT OF VIEW)

The story was narrated in the first person point of view in the character of Mario.

CONFLICT

*Person vs Self

*Person vs Person

*Person vs Society

THEME

DEATH

“A stranger's death for all the trouble it caused”

MORAL LESSON

This story tells us, an innocent child encounter an emotional breakdown towards his/her rights in family and in community.

It is a story of Life and Death, The Law against Crime and Fear over Love.

ANG HULING KWENTO

NI HULI BY LILIA QUINDOZA SANTIAGO

ABOUT THE AUHOR

Lilia Quindoza Santiago is the daughter of Victorino Quindoza of Sta. Cruz, Marinduque and Buena Cadanilla of Solano, Nueva Vizcaya, and spouse of the songwriter Jesus Manuel Santiago, mother of four children: Haya Pag-asa, Halina Mandala, Balagtas

Himigbayan and Daniw Plaridel. Born in Manaoag, Pangasinan but growing up and studying in Baguio City, she writes in her writings on women's issues relating to Indigenous Peoples, Iloko and other ethnic groups in the Philippines. She taught Filipino literature and creative writing at U.P., and became Associate for Fiction in Likhaan: Creative Writing Centre, U.P. Diliman Quezon City. In 2004, she was awarded the GAWAD Balagtas Union of Philippine Writers (UMPIL) and earned her an Outstanding Professional Service Award from U.P. Alumni Association.

ELEMENTS OF THE STORY

SETTING:

-The town, Dimanto, is a word in the Filipino language “incompressible” or not understandable.

CHARACTER

-Huli (protagonists) is mute, garbage woman.

-Francisca- Huli's mother and the town's traitor town of her huli.

-Timyong- Barangay tanod, whom Huli had slain at the down, another person who took care of her.

-Town Investigator- One of the peope that pushed Huli to do such a horrendous thing, sexually harassed Huli

-Children in the cemetery - People of Dimanto also created, taught HULI to become human.

THEME:

-INDIVIDUALVS. SOCIETY

-DEATH

MORAL LESSON

-Emphasize the plight of the Filipino Society

SUMMARY OF THE STORY

The story is about the life of Huli after the survived the sexual exploitation from Padre Camorra. After jumping out of the dormitory window. She dwelled around in search for food and shelter. As she was roaming around. She happened to pass by a group of men who were drinking. These men then raped her, leaving her an emotiomal trauma she would carry on for life. She had the chance to seek help from an investigator but unfortunately, she was also raped by the investigator. She later on met Tinyong who took her in. Thinking that this man is a good hearted person, she went with him only to experience sexual exploition again but Huli survived after sge managed to kill Tinyong in fear for her life. After a long time of suffering, her sanity escaped her consciousness and was sent to the mental hospital. The story of how she came to be a bum and how she lost sanity became the talk of town.

Summer Solstice

By Nick Joaquin

ABOUT THE AUTHOR

Nick Joaquin, born as Nicomedes Marquez Joaquin, was a prominent Filipino writer, journalist, and historian.

Joaquin's literary works are widely regarded as some of the most important and influential in Philippine literature. He wrote novels, short stories, essays, and plays that often explored the complexities of Philippine history, culture, and society. His notable works include "The Woman Who Had Two Navels," "May Day Eve," and "A Portrait of the Artist as Filipino."

Aside from his literary achievements, Joaquin also had a successful career as a journalist and served as the editor-in-chief of the Philippine Free Press for several years. He received numerous accolades throughout his career, including the National Artist of the Philippines award for Literature in 1976.

ELEMENTS OF THE STORY

• Setting

The story takes place in 1850s Philippines during the Festival days of St. John.

• Characters

Donya Lupeng Moreta – long-married woman with three children

She was uninterested to the fact and belief of the tatarin ritual because she considered it as an obscene, indecent and unmanly representation of female and later joins the procession and understand the feeling of somewhat seek of adoration

Don Paeng Moreta – highly moral husband of Donya Lupeng

Who has been persistent who is stiff and very strict of her wife from the start and later had sub consequently changed

The three boys – Don and Donya Moreta's children

Guido – younger cousin of Paeng who studied in Europe and the one who made Doña Lupeng realized that women should be ravished and men should adore them.

Amada – cook of Moreta family; Entoy's battered wife; one of the Tadtarins and the person who triggers the curiosity of Doña Lupeng towards Tadtarin.

Entoy – the affectionate husband of Amanda and the trusted family driver of the Moretas.

• Point of View

Third-person limited omniscient

This means that the narrator is not a character in the story and is not involved in the action, but has access to the thoughts, feelings, and perspectives of only one character, which is Doña Lupeng.

This perspective allows the reader to sympathize and identify with Doña Lupeng and to gain a deeper understanding of her struggles and motivations, while also maintaining a certain level of objectivity and distance from the other characters and events in the story.

• Conflict

MAN VS MAN

- ❖ Donya Lupeng vs Don Paeng

MAN VS CIRCUMSTANCE

- ❖ Donya Lupeng vs Her decision to join the Tadtarin ritual

MAN VS HIMSELF

- ❖ Donya Lupeng vs Her curiosity

MAN VS SOCIETY

- ❖ Donya Lupeng vs Their place's feast of St. John's celebration

• Theme

Main Theme: St. John's and Tatarin Festivals – The St. John's festival is about men and their fertility, which seems quite vulgar to Lupeng and makes her start to realize how she wishes women could be seen in the same way. The Tatarin festival is the exact opposite, showing women as leaders of fertility since they carry children. This festival is the last trigger to make Lupeng feel as though she is stronger than a man and deserves adoration.

-Progress

-Dignity

Moral Lesson

Traditional gender roles can be confining and oppressive, and that breaking free from them can lead to a more fulfilling and authentic life

The clash between tradition and modernity can be both productive and destructive

PLOT OF THE STORY

Exposition

The Moretas family was enjoying the days of the St. John's Festival. Donya Lupeng awake feeling faint with the heat , a sound screaming in her ears. In the dining room, the three boys already attired in their holiday suits, were at breakfast, and come crowding around her all at once.

Initial incident

The sight of the men horde celebrating the feast of St. John annoyed Donya Lupeng.

Rising Action

Guido, the young man, makes suggestive comments to Donya Lupeng propping up his elbows, dragged himself forward on the ground and solemnly kissed the tips of Donya Lupeng's shoes. This made Donya Lupeng leave abruptly. She felt that there is something missing to her as a woman and became jealous and curious to the Tadtarin ritual.

Climax

Donya Lupeng decided to join the Tadtarin ritual. Don Paeng tried to stop her but the fellow women ganged up on him. Entoy found Don Paeng bleeding and with bruises and they immediately went home with Donya Lupeng.

Falling/Denouement

As the two return home, Paeng says he must whip his wife because he loves her and feels that she needs to be put in her place. To this, she shouts and says that she wants to be adored not respected.

Ending

Donya Lupeng gained control of his husband and made him kiss her feet.

Walang Sugat

By Severino Reyes

ABOUT THE AUTHOR

Si Severino Reyes ay isinilang sa Santa Cruz, Maynila noong 11 Pebrero 1861. Ikalima siya sa mga anak ng mag-asawang Rufino Reyes at Andrea Rivero.Nagtapos siya ng Bachelor of Philosophy and Letters sa Unibersidad ng Santo Tomas. Kilala siya bilang Ama ng Sarsuelang Tagalog. Sa kanyang pagsusulat ng mga kuwentong pambata, ginamit niya ang sagisag na Lola BasyangAng kanyang dula na pinamagatang Walang Sugat na nasulat sa unang bahagi ng panahon ng mga Amerikano ang itinuturing na kanyang obra maestro. Ito ay pumapaksa sa kapangyarihan ng pag-ibig sa mga taong tunay na nagmamahalan Taong 1902 nang simulan niyang magsulat ng dula nang makita niyang ang Moro-moro at komedyang itinatanghal ay walang buti at kapakinabangang idinudulot sa mga manunuod. Sinikap ni Don Binoy (palayaw kay Severino Reyes) na mapaunlad ang dulang Tagalog. Naging inspirasyon niya ang kanyang pagsisikap na patayin ang Moro-moro ang nakitang pagtanggap ng mga manunuod ng sarsuela sa unang pagtatarighal ng sarsuelang Salamin ng Pag-ibig ni Roman Reyes; Mga Karaniwang Ugali ni Ambrosio de Guzman; Damit ni San Dimas ni Roman Dimayuga; Despues de Dios, El Dinero ni Hermogenes Ilagan. Dahil sa nakita ni Don Binoy na reaksiyon ng mga manunuod sa pagtatanghal ng mga dulang nabanggit ay itinatag niya ang Gran Compana de Zarsuela Tagala na siyang

inaasahang magtataguyod sa pagtatanghalang mga sarsuela. Pagkatapos nga ng pagtatanghal ng Walang Sugat ay sunud-sunod nang itinanghal ang Bagong Fausto, Ang Kalupi, Ang Tatlong Bituin na sinundan pa ng iba. Naging dramaturgo ng dulang Tagalog si Severino Reyes dahil sa pagbabagong bihis na ginawa niya sa dulang Tagalog. Nakuha niyang palitan ng sarsuela ang Moro-moro na dating kinalokohan ng mga manunuod.Ang ilan sa mga sarsuelang sinulat ni Severino Reyes ay Walang Sugat, Huling Pati, Minda Mora, Mga Bihag ni Cupido, Mga Pusong Dakila, RIP, Ang Kalupi at iba pa. Ang RIP ay isang sarsuelang sinulat ni Don Binoy upang tuyain ang Moro-moro sa pagkamatay nito.

Si Severino Reyes ay nagsimula ng modernong pagsulat ng dula. Pinaksa ng kanyang mga dula ang suliranin ng mga Pilipino sa pagdating at pananakop ng mga Amerikano. Si Don Binoy ay naging patnugot ng lingguhang magasing Liwayway

PLOT OF THE STORY

The plot of "Walang Sugat" follows the story of Tenyong and Julia, two young lovers from different social classes, who face numerous challenges and obstacles as they navigate the oppressive Spanish colonial rule in the Philippines. The plot is divided into three chapters:

Chapter 1: The exposition sets the stage for the story by introducing the characters, the societal norms and rules imposed by the Spanish colonizers, and the challenges faced by the Filipino people.

Chapter 2: The rising action begins as Tenyong joins the revolutionary movement, and Julia is forced to marry a Spanish soldier against her will. Their paths cross again as Tenyong becomes a revolutionary leader, and Julia helps him and his comrades.

Chapter 3: The climax occurs as Tenyong is captured and tortured by the friar, and Julia is publicly shamed. The chapter ends with a dramatic confrontation between Tenyong and the friar.

2. Characters:

The main characters in the story are Tenyong and Julia, who represent the oppressed Filipino people and their struggle for freedom. Other characters include Tenyong and Julia's families, the friar who symbolizes the oppressive colonial power, and Captain Tiago, the Spanish soldier who marries Julia.

3. Setting:

The story is set in the Philippines during the Spanish colonial period, where the Filipino people were oppressed and exploited by the Spanish colonizers. The setting includes Tenyong and Julia's homes, the streets of their town, and the revolutionary camp.

4. Theme:

The main theme of the story is the struggle of the Filipino people against oppression and their fight for freedom. The story also highlights the power of love and sacrifice, as Tenyong and Julia are willing to risk everything for each other.

5. Style:

The writing style of "Walang Sugat" is descriptive and straightforward, with the use of Tagalog and Spanish words reflecting the cultural and linguistic influences of the Spanish colonial period. The play uses vivid imagery to create a sense of place and emotion, and irony is used to highlight the contradictions and absurdities of the colonial society.

Overall, "Walang Sugat" is a powerful and poignant play that portrays the struggles and sufferings of the Filipino people during the Spanish colonial period. The story highlights the themes of love, sacrifice, resistance, and the quest for freedom, making it a timeless and significant work of Philippine literature.

Moral lesson

Base on the story, Dog’s bark if they don’t know the person. They will do everything to make you suffer, yet no one will be there for you. It’s you yourself who held responsible for everything that happens in our life.

SUMMARY OF THE STORY

Tulak ng bibig, kabig ng dibdib ang pag-ibig ni Julia kay Tenyong, taal na kulturang Pinay na kung tawagin ay hele hele bago quiere.Pinapahirapan ng mga Frayle ang mga bilanggong Pilipino, na inakusahang mga filibusterismo o kaya ay myembro ng Mason. Lalo ang ama ni Tenyong na si Kapitan Inggo. Nilinlang ng mga Frayle ang mga dalaw ng mga bilanggo, sa pagkukunwaring nirerespeto nila ang karapatang pantao. Ngunit kabaliktaran ang nangyayari. Namatay si Kapitan Inggo at di nakayanan ni (Ina) Putin ang nangyari at hinimatay. Nag-alsa ang mga kalalakihan. Sigaw ng patriotismo. Dahil ang inang bayang ay inaapi na nang tatlong daang taon. Sinugod ng mga Katipunero ang estacion ang Guiguinto. Ipinagkakayari ni (Ina) Julia ang anak niyang si Julia kay Miguel na anak ni Tadeo. Inutusan ni Julia si Lucas na ipagsabi kay Tenyong na ipinagkakayari na ng (Ina) Juana niya kay Miguel at naitakda na ang petsa ng kasal.

Hindi lamang taumbayan ang may sentimyento sa mga kolonisador, kundi mga Paring Pilipino tulad ni Pari Teban. Inestorya ni Lucas kay Tenyong ang dalawang uri ng Pilipinong bumugbog sa kanya: ang taksil ng bayan, ang Makabebe (Macabebe Scouts) at ng mga Katipunero. Nalungkot si Tenyong nang nalaman ikakasal na si Julia. Kasama ang mga Katipunero, bumaba sila sa bayan. Nagkunwaring sugatan si Tenyong upang makasal kay Julia. Iyon nga ang nangyari, ikinasal sila. Sila rin sa huli. At hindi sugatan ang kanilang pag-iibigan.

A QUESTION OF FIDELITY

BY GEMINO ABAD

ABOUT THE AUTHOR

Born February 5, 1939. Gémino Henson Abad (born February 5, 1939) is an educator, writer, and literary critic from Cebu, Philippines. He is a National Artist for Literature of the Philippines. Abad is a multi-awarded poet, essayist, fictionist and editor of several landmark literary anthologies and books that chart the history of Philippine literature in English. He has also won the Palanca Awards many times in the Poetry in English category, alongside other literary accolades such as the National Book Awards by the Manila Critics Circle, the Gawad Pambansang Alagad ni Balagtas and the Patnubay ng

Sining and Kalinangan from the City of Manila, among others.

ELEMENTS OF THE STORY

CHARACTERS

- Paco - main character. A 50-yr-old creative director in the Asia- Pacific Ad World. He is caught up in a problem between choosing his loyalty to Agnes and his affections for Bianca.
- Bianca - Paco's assistant, who took charge of the two biggest accounts with the company, Coca-Cola and Philip Morris.
- Nelson & Deomund - Paco's friends who joined him to attend the YMCA Leadership Conference.
- Agnes - Paco's wife, a senior partner with four women friends in a law firm that they had put up.

- Rita - a chines mestiza with a long dark hair and wore a dark red dress. She was a girl who Paco noticed from the balcony of Inday's candle shop and reminded him of a another girl called Zita.
- Zita - the one who called Paco in his room in an inn to meet him in a Star Cafe during his teens. She was wearing a red mini when Paco sighted her in the cafe. Although they didn't meet up personally, Paco thought of her that she might be attracting tourists and vacationers where she earns her money for college tuition from them.
- Dylan - Agnes and Paco's teenage son who has an Asthma.
- Celine - Deomund's sister whom Paco thought of writing a poem to when they were in their teens.

- SETTING

  The story takes place in the Asia- Pacific Ad World, Inc. where Paco works as a creative director

  Inday's candle shop

  Pines Hotel

  Star Cafe

  Patria Inn

  Baguio

- THEME

  The story explores the themes of fidelity, temptation, and the complexities of human relationships.

- CONFLICT

  Man vs. Self

- POV

  third-person limited

SUMMARY OF THE STORY

Paco a creative director in the Asia-Pacific Ad World, Inc., - past fifty and happily

married – was waiting for Bianca at Inday's candle shop, caught up in his self-talking again with Filo – his solitary, patheticalter-ego. He had been attracted to Bianca, his assistant - young and alive, nice-smelling, pretty - who took charge of the two biggest accounts with the company. They are meeting up for a lot of things they had to talk about, their projects and schemes and images and letters for their client. But mainly, it was, for Filo, clearing things out between him and Bianca, the thing that he had to accomplish today. Remembering the last accident he and his wife Agnes recently had, he realized how his soul would be enveloped in sadness if he'll lose Agnes. Agnes had been just quiet whenever he talks unintentionally about Bianca, but he knows it bother

his wife and he feels guilty and vexed about it.While waiting for Bianca at the balcony, Paco's thoughts flew and as usual he's observing people. He notices a girl from below, with a guy playing guitar beside her. His other self stipulated the girl and the guy with guitar are a couple. The girl eventually came towards a group of men who called her Rita. Filo thought,as he glanced at her face that she was someone he knew. But no, she wasn't. Rita just resembled a girl he once knew, Zita. It was his first time then to go to Baguio, for a YMCA summer youth leadership camp. He decided to go a day early to wander the city alone without his friends knowing. When he arrived at Patria Inn, the phone rang, it puzzled him who's calling for he did not let his friends know about his arrival. The sound at the otherline was a woman's soft voice. She asked him if he would meet her down the café', it was Zita. It seemed surreal to him, why would he even meet up with her, he doesn't even know who the caller was. But all that he responded was a confirmation that he would go. He came at the café' but didn't dressed the way he described himself to her. Instead, he hid behind a newspaper while observing the young lady, not unattractive, with dark hair and clothes that flatters her. After a while, she thought that he might not come and so she left. Filo, with a heart full of resentment went after her and called her name, but it was late heal ready lost her in the crowd. Bianca caught Paco lost in his thoughts again, brought back to reality, he asked her what was it again that they are to talk about. He was determined now to talk to Bianca about his feelings and clear things up. Bianca responded and said that he had become distant to her these past few days and queried if there's anything wrong.He should have started to tell his thoughts out, but no, he lied and said he was worried about his son's health who has an asthma. Then he asked her what her reaction was towards people that could be talking about them and making all sort of stories of machismo and infidelity. And she said she doesn't care. He then tired to start out by telling her about Zita – whom she recalled – and impliedly about guy's sexual needs. She said it was normal and Paco was just over thinking it. He said he was drawn to her, but, and his mind added, but it isn't right. But the latter part wasn't verbalized. She responded by asking if the feeling was honest and he confirmed it. She said maybe it was just about Zita clouding his mind, he could have said no and straighten things out between them, but all he could respond was maybe she was right, it was Zita. At the end, he wasn't able to clear things out between the two of them and had just leaded her on mo

PLOT OF THE STORY

EXPOSITION

Paco has a wife named Agnes and a son named Dylan.He is the creative director in the Asia Pacific Ad world Inc. He has an assistant named Bianca.

RISING ACTION

The complexities of human relationships as Paco struggles with his loyalty to Agnes and his desire for bianca. Paco continues to struggle with his feelings for bianca and the tension between them grows.

CLIMAX

The climax of "A Question of Fidelity" is when Paco invites bianca to lunch to discuss project they are working on together. During the lunch, Paco confronts bianca about his attraction to her and asks her how she feels about people talking about them and making stories. Bianca tells him she doesn't care, and Paco tries to start an affair with her. This marks the peak of the tension and conflict in the story as Paco struggles with his loyalty to Agnes and his desire for bianca.

FALLING ACTION

Bianca rejects Paco's advances and tells him that she is not interested in having an affair with him Paco realizes the gravity of his actions and the potential consequences they could have on his marriage and family He decides to end his pursuit of bianca and focus on repairing his relationship with Agnes.The story ends with Paco reflecting on the complexities of human relationships and the importance of fidelity in marriage

RESOLUTION

The resolution highlights the consequences of Paco's actions and the importance of making the right choices in life It also emphasizes the value of fidelity in marriage and the need to prioritize one's commitments over fleeting desires

MORAL LESSON

The moral lesson of "A Question of Fidelity" is that fidelity and commitment are essential in any relationship. The story highlights the consequences of Paco's actions and the

potential harm they could have caused to his marriage and family. The story also explores the complexities of human relationships and the temptations that can arise when one is faced with difficult choices. The importance of communication and honesty in relationships is also emphasized, as Paco's failure to communicate his feelings to Agnes leads to misunderstandings and conflict. Overall, the story teaches us that fidelity, honesty, and communication are essential for building strong and healthy relationships, and that we must prioritize our commitments over desires.

The Steel Brassiere

by Iris Sheila G. Crisostomo

About the author

Iris Sheila G. Crisostomo

- a Filipino author born on 1963

- Had several short stories published in

the Philippine Free Press

SUMMARY OF THE STORY

AT first I thought I was hearing the wind whistling through the termite-infested wall of Tiya Anding's house. Dismissing the noise as coming from rats slipping through hidden holes and crevices in the old house, I rummaged through the remaining boxes for things worth keeping. My visit to Tiya Anding's house on J.P. Rizal Street was prompted by a public notice from the city engineer's office that the property was scheduled for demolition to give way to the construction of an annex building for the town's health clinic.

Tiya Anding was a friend who had no living relatives. What was it doing in Tiya Anding's box? I tried it in front of the elongated mirror in the bedroom after I made sure the door was locked and the children had retired to their beds.

"I called the house at 3 o'clock and the maids said you went out," he continued while wiping his chin dry. I thought I saw a smirk on his face when he remarked, "It's about time they do something about that house.

I had been married to Lindoln for eight years but it felt like I'd been living with a stranger. There was nothing more to ask but I felt I really had nothing. With each squirt came sounds of innocent wonder as little heads looked up the sky, following the burst of crystal liquid that disappeared for a moment then fell back with a great splashing sound.

Twin metal chains fastened the swing to a horizontal steel bar and once again the feel of the cold steel between my fingers made me think of Tiya Anding's breast armor.

As the swing swayed back and forth, I closed my eyes and my hand went over my chest, remembering how the hard metal felt against my flesh. The wind was brushing against my face with every swing and I felt like a warrior riding with the wind, charging towards the enemy.

I called out to the children and we ran to the parking lot but it was a long way getting there. Trotting to the car with the children, I found myself in a playful mood, enjoining them to guess which key will open the car door.

Jonathan made faces as he pulled at his baggy pants heavy with rain. I knew it was foolish to play in the rain but I felt no remorse.

As expected, the children came down with a cold and Lindoln kept me up all night with his how-to-be-a-good-mother lectures. For the first time, I felt nothing. Then I remembered Tiya Anding. But Tiya Anding brushed aside all his words aside calling him a coward because he feared for her life. Tiya Anding always had a way of shifting our conversation to my husband. Tiya Anding said, making a round billow of smoke in the air.

I thought of Tiya Anding's similar emissions as a heavy smoker. With a heavy heart, I headed back to the house thinking about Tiya Anding and her words: "That old man just can't live without me. "After a few minutes under the hot midday sun, I went back inside to the kitchen for a cold glass of water. The feel of the cold pitcher in my hand made me think of the cold metal I once wore against my breast.

The sound of the ringing phone brought me back to my senses.

Elements

Characters

Unnamed Housewife

- the main character and wife of Lindoln who found the steel brassiere

Lindoln

- husband of the main character who always ignores and treat his wife as someone who's incompetent

Tiya Anding

- the owner of the old house and the steel brassiere and a great friend of the unnamed wife of Lindoln

Tata Fernan

- husband of Tiya Anding

Gina and Jonathan

- children of Lindoln and the unnamed wife

Setting:

Tiya Anding's old house on a hot summer afternoon

At the house of Lindoln and the unnamed wife

Playground

Point of View

First person point of view

Conflict

Theme

Self-empowerment

Never underestimate someone

Plot

Introduction:
- The story begun when the unnamed wife introduced the old house of her great friend, Tiya Anding on a hot summer afternoon. Because the demolition of the house is near, she roamed around to check the remaining boxes left by Tiya Anding. While checking, she saw the steel brassiere and thought about how strong is the woman who owns it.

Initial incident:
- The next morning, her husband got mad at her because he found out that she went to the old house again and their breakfast is not yet ready. Her husband also got mad when she asked for money to take the kids to the playground. She felt small because of what happened and remembered their first interaction. She remembered their debate where her husband said that women cannot live without men because men provides all the needs of the women.

Plot

Rising Action:

- When they arrived at the playground, she was enjoying her freedom with her kids. Thinking what might happen if she was a “mandirigma” and how it feels to be a strong woman. She enjoyed playing with them when it starts to rain.

Climax:

- While running towards their car, her children got wet because of the heavy rain. When they arrived at home her kids got sick and her husband Lindoln got mad because of it. Again, she was being down by her husband and she was reminded again of how incompetent and a bad mother she was because of allowing her kids to shower in the rain. She felt that pain again.

Falling Action:

- She remembered how strong Tiya Anding is when she was still alive. She remembered their conversation of how Tata Fernan (husband of Tiya Anding) cannot live without Tiya Anding by his side and how their love remained after all those years. The unnamed wife wished to have and experience that kind of love.

Ending:

- While drinking water at home, Lindoln keeps calling her because his friend will be joining them at home. At first, she answered it and pretended that she didn’t hear him because of the signal and told her husband to call again once the signal is okay. When her husband tried to called her again for the second time, she was brave enough to ignore the call and continue what she’s doing. She felt satisfied for being strong and brave because for the first time, she didn’t feel being controlled by a man.

Moral Lesson

The storyclearly indicates the imbalance relation between husband and wife in which the husband exploits his power to position his wife under his control. The financial

power and the verbal abuse are his weapons directed towards his obedient wife. Having no power to encounter the arrogance of the patriarchal husband, the obedient wife has to keep all those lowering attitudes by herself. Therefore, the moral lesson of this story is that being self-reliant and independent holds power in a relationship. Being dependent to someone is not bad. However, if it's too much to the point of accepting everything by yourself and being silent to the unfair treatment of your partner is the dumbest thing to do. The statement "women cannot live without men because men provide all the needs of the women." is not true at all. Men needs women more than women needs them. They rule the world. That's the truth.

How my brother Leon brought home a wife by Manuel Arguilla

About the Author

Manuel Estabillo Arguilla (1911 – 1944) was an Ilocano writer in English , hero and martyr.

He is best known for his short story "How My Brother Leon Brought Home a Wife", the lead story in the collection How My Brother Leon Brought Home a Wife and Other Short Stories which won first prize in the Commonwealth Literary Contest in 1940.

His stories "Midsummer" and "Heat" were adapted in the United States by Prairie Schooner.

Most of Arguilla's stories show the scene in Barrio Nagrebcan, Bauang , La Union where he was born. His love for his hometown, strengthened by his association with the farmers of Ilocos , remained strong even after he moved to Manila. He completed his BS Education course in 1933 at the University of the Philippines where he became a member and later president of the UP Writer's Club and editor of the university's Literary Apprentice .

He married Lydia Villanueva, also a gifted English writer, and lived in Ermita, Manila.

He became a teacher of creative writing at the University of Manila , and later worked at the Bureau of Public Welfare as managing editor of the Welfare Advocate , the bureau's publication, until 1943. He was later appointed to the Board of Censors. During World War II , he secretly established a guerrilla intelligence unit against the Japanese.

In October 1944, he was captured, tortured and hanged by the Japanese army at Fort Santiago .

Setting

The story is set in the rural province of Nagrebcan somewhere in Buang, La Union.

Characters

Baldo - the narrator

Leon- brother of Baldo and husband of Maria

Maria- wife of Leon

Parents of Baldo and Leon

Labang the carabao

Point of View(POV)

First person point of view

Conflict

Man vs. Society

Theme

Love and Family

Plot of the story

Exposition

Baldo accompanies his brother Leon into fetching his wife Maria from the terminal of carratela in their barrio. Upon seeing his sister-in-law, he was astounded by her great beauty and delicateness. For Baldo, everything about Maria is just beautiful from head to toe; her very existence was magically perfect.

Raising Action

The rising action of the story is when they took the dry bed of the Waig as substitute for Camino Real and it was the wish of the father to go by Waig. They were trying to test

Maria's characteristics, her attitude, her looks, how she talks, and the way she handles the situation.

Climax

Night crawls and the surrounding gets even darker. It became harder to see the roadway as the rocks made it even harder for them to pass through the way. They still have a long way to go but Labung has to rest as Baldo can already sense how tired and thirsty he has been since they left the terminal of carretela earlier. They took a stop in Waig to let Labang rest for a bit. But Maria seems bothered and manages to enjoy the scenery with Leon as they gaze on the beauty of the stars above the sky.

Falling Action

The falling action of "How My Brother Leon Brought Home a Wife" by Manuel Arguilla occurs after the climax, when Leon and Maria decide to stay in Nagrebcan and start their life together. The family gathers to celebrate their arrival, and Maria is welcomed warmly into the community. Baldo and his father help Leon and Maria settle into their new home, and Maria adapts to the rural way of life. The falling action resolves the tension and conflict of the story, as Maria is fully accepted into the family and the community. It also sets up the resolution, as Leon and Maria begin their new life together in Nagrebcan.

Denouement

The denouement of "How My Brother Leon Brought Home a Wife" by Manuel Arguilla is the final resolution of the story, where the narrator, Baldo, reflects on his brother Leon and Maria's new life in Nagrebcan. Baldo describes the happiness and contentment that they have found in their new home, and how Maria has adapted to the rural way of life. He also reflects on his own feelings of pride and admiration for his brother. The denouement provides a sense of closure for the reader, as the conflicts of the story have been resolved and the characters have found happiness and acceptance. It also emphasizes the importance of family and tradition in the Philippines, as Leon and Maria have been able to overcome cultural differences and find a place in their community.

Sunset by Paz Latorena

About the Author

Paz M. Latorena (pseudonym, Mina Lys) was one of the notable writers of the first generation of Filipino English writers, in both literary writing and education. She was a poet, editor, author, and teacher.

Summary of the Story

"She came out of the rain like a rabbit of flotsam washed from the distant seas to the shore by uncertain tides. The wind blew from the east that night and as the door of the rusty shop opened westward, it slammed shut behind her with a sort of vicious cheated force when she hurried in. the whole place rocked with the impact and startled him as he sat on a stool mending a pair of brown shoes in the dim light of small, red lamp that hung from the blackened sawali ceiling.

Outside the shop, the rain lashed down the narrow street with the fury of an aroused maniac, a steady flood from a sky of impenetrable darkness. The water streamed along the gutters, foaming at the heaps of fifth congested there, rejected scraps of food, bits of yellow paper, pieces of rags, and untidy dirt. In that weather, no lights shone along Barranco, the heart of the slums of the northern district, early as the hour still was. He stood up and eyed her uncertainly as she leaned heavily against the threshold, a slender, half-drowned wisp of a woman clutching a faded violet scarf tightly around her narrow chest. She looked around the small shop, it was shabby but it was clean and then at him as he stood under the red lamp, tall in his sleeveless undershirt and dark-blue trousers with white stripes. She coughed a dry, unnatural sound that shook her small body from head to foot.

She turned to the door and opened it. The rain darted in and awoke him from his trance like immobility and silence. She looked up and a tired smile of gratitude lighted up her face for a moment. There were other things he wanted to know but the questions that surged to his lips were stilled by her reticence. Then, as suddenly as it had come, the rain stopped. From somewhere in the distance a church bell made itself heard and tooled the hour. He looked up. The woman had fallen asleep. She had dropped on the side, and one of her arms pillowed her head while the other was carelessly thrown across her breast.

It was many days later when he learned how she came to him that night of wind and rain. She had been working in the house of a vaudeville star. She had been happy, she assured him, because the senorita was kind. But the younger brother, coming home only that night, had been nasty in his drunkenness. She had fled from the house, from evil eyes and evil lips and evil hands that had scared her flesh with their touch. She had wandered through unfamiliar streets from the boat she had gone straight to the senorita's house, upon her arrival from the province only a few months before until the

sudden rain had driven her to his door. He would marry her. He said that aloud, feeling he not only should but wanted to.

So, they were not only lovely but happy days as well. Yet she counted them, for it work became steady, they might save the money to marry on. Somehow nothing had been said about marriages since the night he had forbidden her to go back to the house of her former senorita. But how could he talk about it, she had learned his anger which was swift and silent and somehow terrible. She had incurred it once by making a friend of the wife of a neighbor and chatting for hours across the back fence for the sheer pleasure of hearing another woman's voice. He had not said anything but she had cried because he had eaten his meal without her.

She was sweeping the shop one morning the cobbler had left to deliver a pair of shoes to its owner when a small gray car made its way through the narrow street and a girl in a gaudy sweater came down, staring with bewildered eyes at the small protection. It was senorita.

The new day brought his surprise it was carefully wrapped in fine white paper, and he had it in his pocket when he arrived home from the market. At first, she did not want to unwrapped the small package. Truth hung by a hair and as long as it conscious of a sharp and indignant agony. It was pretty although inexpensive little thing, a square violet scarf of thin silk with a small tassel all around. But she wore the old faded one when, three days later, she told him she had found another job.

She left late the next afternoon. He wanted to go with her but she asked him not to, promising to send him word and her address later. He gave her a bundle, the clothes of his dead mother which he had insisted on her taking with her. His face was pale in the late afternoon light; his hands were none too steady. She smiled compassionate divinity looking down on the puny sins of man. She was still smiling as the horse started. At the end of the street, she turned her head and waved her hand to him as he stood by the gate in the falling darkness."

Elements

Character

The woman/maid: The maid of senorita who gets violated by her brother.

The man/cobbler: A prideful man who chose to love someone she doesn't fully know.

Senorita: A helpful woman who treats her maid as a member of the family and help her.

Senorita's Brother: A violent man that violate and harass the woman.

Setting

Place : Barranco Shoe Shop

Time : Evening and Morning

Weather Condition : Rainy Day and Fine Day

Social Condition : Poverty

Mood/Atmosphere : Solemn

Point of View

Omniscient Limited

Conflict

Man vs. Circumstances

Man vs. Society

Man vs. Himself/Herself

Theme

Bomb Love

Plot

Exposition

No lights shone along Barranco, the heart of the slums of the northern district, early as the hour still was, when a ragged woman(maid) came to the mans or the cobblers shop looking for that night's shelter since it was raining heavily that time.

Rising Action

As the cobbler let the women stay, it was many days later when the man got to know the woman past and decided to help, by marrying her. And by marrying her also, the man also takes the responsibility of paying the woman's license.

Climax

The man(cobbler) and woman(maid) fell in love with each other and decided to plan for their marriage but as poor as they already are they only have an enough money for their food and none for the preparation of their marriage. The womans senorita finally found her and decided to take her back since her younger brother had already left the house to go into her mother's house but the woman which is the maid declined senorita because the cobblers house is her home now.

Falling Action

Senorita then just gave the maid two ten pesos as a salary and also as a wedding gift, but the maid asked senorita to just directly give it to the cobbler and let him think that he is the one who pays it all, but the man did not take the money offered by senorita, which the woman wants to take for their marriage. Instead, the cobbler bought the maid a scarf as a surprise. However, the maid wanted them to be married, not given material things. She expected him to accept the money, but he let the opportunity pass. And so the woman came to a realization.

Ending

Senorita then just gave the maid two ten pesos as a salary and also as a wedding gift, but the maid asked senorita to just directly give it to the cobbler and let him think that he is the one who pays it all, but the man did not take the money offered by senorita, which the woman wants to take for their marriage. Instead, the cobbler bought the maid a scarf as a surprise. However, the maid wanted them to be married, not given material things. She expected him to accept the money, but he let the opportunity pass. And so the woman came to a realization.

Moral Lesson

Never make a decision when your emotions are high; you may come to regret it later.

Footnote to Youth by Jose Garcia Villa

About the Author

JOSE GARCIA VILLA

A Filipino poet, literary critic, short story writer, and painter.

He was born on August 5, 1908, in Manila’s Singalong district.

Died on February 7, 1997 (aged 88) New York City, New York, U.S.

He has a pen name of “Doveglion”.

His parents were Simeon Villa and Guia Garcia. He was awarded as the National Artist for literature in 1973.

Works: The Anchored Angel, The Emperor's New Sonnet, Footnote to Youth

Summary of the Story

Dudong is 17-year-old young who is impatiently waiting for his father to return home so that he can tell him of his love for Teang and his desire to marry her. He feels that at 17 he is a grown man and is ready for the next important step in his life.

When he tells his father that he has asked Teang to marry him and wants his blessing, there is a long and cruel silence. His father asks if he must marry her because Dudong is very young. Dudong resents his father's question, and finally his father gives his consent.

Nine months later, Dudong is waiting outside while Teang gives birth to their first son, Blas. He feels young and inexperienced, a contrast to how he felt nine months ago. Dudong did not want any more children, but they came anyway. For the next six years, Teang gave birth. Seven children in all.

Teang did not complain. However, her body was now shapeless and thin from bearing so many children and from the hard work of caring for them and the household. Even though she loved Dudong, she cried and wished that she had not married so young.

There had been another suitor, Lucio, who was nine years older than Dudong. She chose Dudong because he was so much younger. Lucio had married after she married Dudong, however, he was childless. She wonders if she had married Lucio, would she be childless? She feels that would have been a better lot in life. But she loves Dudong, even though life has made her old and ugly.

One-night Dudong goes outside and thinks about his life. He wants to have the wisdom to know why life does not fulfill Youth's dreams. Why did life forsake you after love? He never finds the answer.

When Blas turns 18, he comes home and tells Dudong that he wants to marry Tena. Dudong at this time is only 36 years old, but he is portrayed as a much older man. Dudong does not want Blas to marry so young.

He asks the same question his father asked him. Does Blas have to marry Tena? He does not want him to make the same mistake he did. Blas also reacts with resentment. Dudong realizes that he is dealing with Youth and Love, and they will triumph over this situation. After that, comes real life. He gives his consent, feeling sad and sorry for his son.

Elements

Character

1.Dodong - the main character of the story who got married at the age of 17.

2. Teang - regretted marrying at an early age.

3. Lucio - Teang's other suitor who got married after she did and who's childless until now. 4. Blas - Dodong and Teang's oldest son who followed their footsteps in the end. Blas the one who wants to marry Tona when he was 18.

5. Tona - woman whom Blas wants to marry.

6. Dodong's parents

Setting

WHERE: The story took place in a farm where the house of the main character is located.

WHEN: It happen when the sun was already setting in the west, after Dodong was done with his work.

Point of View

Omniscient limited

Conflict

Man Vs. Man

Man Vs. Himself & Herself

Theme

The ignorance of youth (Teenage Marriage)

Plot

Exposition

Rising Action

Climax

Falling Action

Resolution

Moral Lesson

The moral lesson of the story is to think a hundred times before making a decision in life. And as young people we should always remember that marriage is something that is taken seriously, because, aside from being a sacrament, marriage entails a great deal of responsibility.

Soft Night by: Abelardo Subido

About the Author

Abelardo Subido

Poet, Journalist, Publisher, Author, Lawyer, Diplomat, Civil Service Commissioner

-Biñan, Laguna on August 1, 1912

Agapito Subido and Emilia Santiago

-Trinidad Tarrosa-Subido

-Santa Ana Elementary School

-Manila East High School in 1931

-United States army, working as a clerk

-graduated Bachelor of Philosophy in 1935 but continued on to law school

-During his term as Civil Service Commissioner, Abelardo moved "to enforce, execute and carry out the constitutional and statutory provisions on the merit system

- died of a heart attack on April 27, 1979 at the age of 66.

Soft Night

The night is soft and cool. I

wait for you

Amid the garden dusk beneath

the trees

This is the hour of softly

falling dew

I breathe your name;It floats

upon the breeze

That gently stirs the clinging

window- vines

You can not hear,the fervid

longing dies

Upon my heart. I hear a bird
repine
In liquid notes that mingle
with sighs

Rise from your dreams. The
sampaguitas faints
The cool,soft night is
slipping wanning slow...
Night sheds its tears, The
night birds sad complaints
Melts into silence Love,i want
you so
Rise from your dreams; I bring
you love more sweet
Than all the flowers I
scattered at your feet

About the Poem

METER

Iambic Pentameter

contains 10 syllables per line, jumping for unstress to stress after every second syllable. Like a heart beat. daDUM daDUM daDUM

TYPE OF POEM

Sonnet (Specifically Shakespearean Sonnet)

a fourteen-line poem written in iambic pentameter, employing one of several rhyme schemes, and adhering to a tightly structured thematic organization. Here, three quatrains and a couplet follow this rhyme scheme: abab, cdcd, efef, gg.

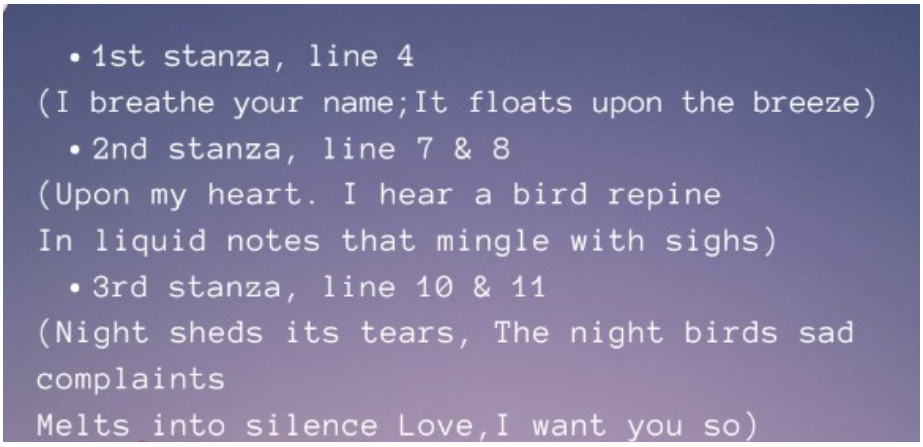
THEME

This poem represents the power of eternal love/ passionate love.

Love is patient.

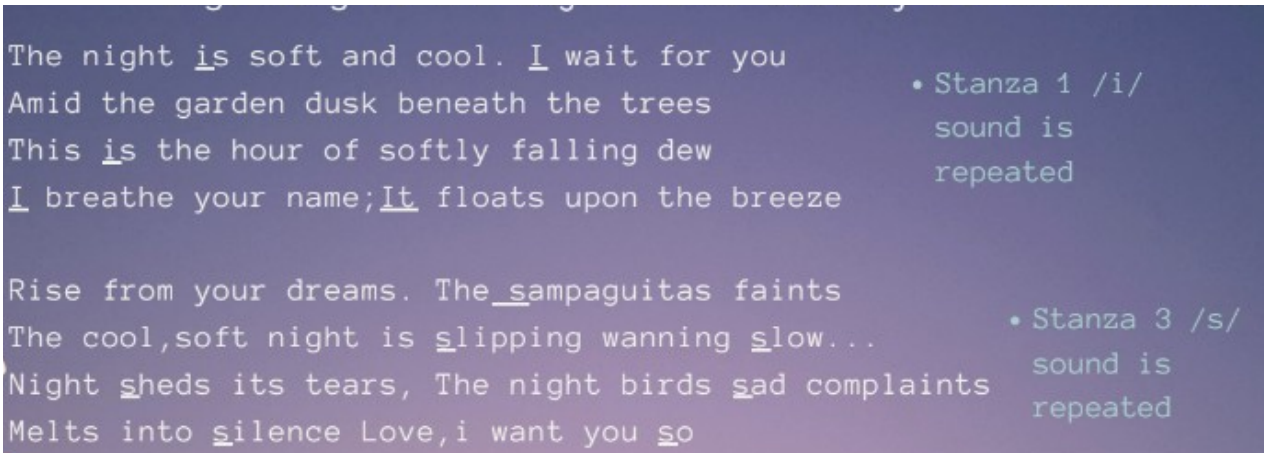
FIGURATIVE LANGUAGE

Personification


• 1st stanza, line 4
(I breathe your name;It floats upon the breeze)
• 2nd stanza, line 7 & 8
(Upon my heart. I hear a bird repine
In liquid notes that mingle with sighs)
• 3rd stanza, line 10 & 11
(Night sheds its tears, The night birds sad
complaints
Melts into silence Love,I want you so)

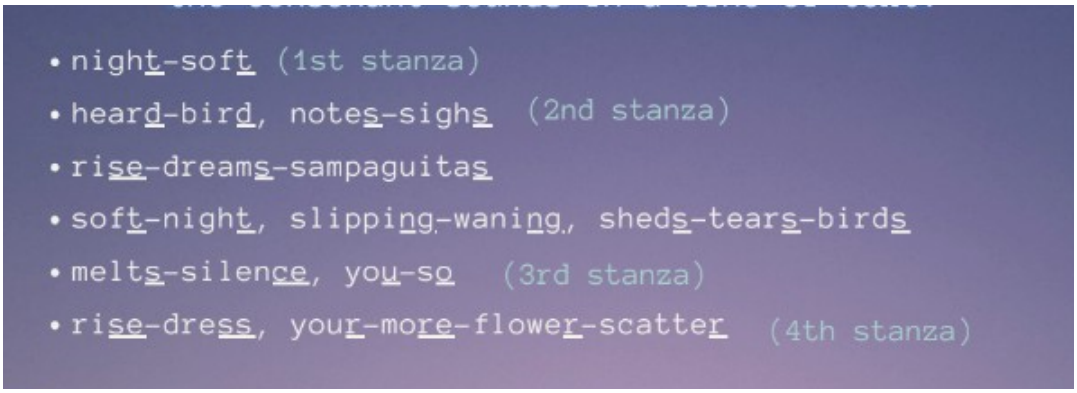
Alliteration

the occurence of the same letter or sound at the beginning of the adjacent or closely connected words.


The night is soft and cool. I wait for you
Amid the garden dusk beneath the trees
This is the hour of softly falling dew
I breathe your name;It floats upon the breeze
Rise from your dreams. The sampaguitas faints
The cool,soft night is slipping wanning slow...
Night sheds its tears, The night birds sad complaints
Melts into silence Love,i want you so
• Stanza 1 /i/ sound is repeated
• Stanza 3 /s/ sound is repeated

Consonance

a literary device that refers to the repetition of the consonant sounds in a line of text.


• night-soft (1st stanza)
• heard-bird, notes-sighs (2nd stanza)
• rise-dreams-sampaguitas
• soft-night, slipping-waning, sheds-tears-birds
• melts-silence, you-so (3rd stanza)
• rise-dress, your-more-flower-scatter (4th stanza)

PERSONA

The author created a man in this poem that longs for his beloved with passionate tenderness-- willingly waiting for her till the ends of time-- while being alone under the night sky.

VISION

The author uses descriptive words that expresses his deep rooted feelings for the person that he is longing for, depicting how he would wait for her and do more for her if given the chance to do so, while also describing or connecting it to his surroundings as he immersed himself in these emotions.

"The night is soft and cool. I wait for you (S1)
Amid the garden dusk beneath the trees (S2)
I breathe your name;It floats upon the breeze (S4)
You can not hear, the fervid longing dies (S6)
Melts into silence Love,i want you so (S12)

Rise from your dreams; I bring you love more sweet (S13)
Than all the flowers I scattered at your feet (S14)"

ADDRESSE

This poem is addressed to the person that the man is longing for. Clearly showcasing his sense of fervid longingness to be with them once more, while waiting for the chance to do so, fueled by his passionate love for them.

FINAL TAKEWAY

Waiting for someone you love is a sign of true love because anyone can say "I love you", but not everyone can wait and prove that it's true.

TO A LOST ONE

by: LOUIS DATU

Luis Guevara Dato (4 July 1906 – 29 January 1985) was a Filipino poet, writer, educator and politician from Baao, Camarines Sur. He was one of the first Filipinos to write and publish works in English. Among his poems are "The Spouse", "Day on the Farm" and "Among the Hills".] In 1927, his "Mi Ultimo Pensamiento" was the first good English translation, in rhymes, of José Rizal's "Mi último adiós"

Dato attended high school from 1923 to 1924; studied liberal arts from 1924 to 1928; and law (1928–1933) at the newly founded University of the Philippines in Manila. Some of his contemporaries were Jose Garcia Villa, Alvaro Martinez, Hose Hernandez, Eugenio Santos and Angela Manalang-Gloria. He continued his law degree at the University of Nueva Caceres in 1951. He also took up his master's Education degree in liberal arts at the University of Saint Anthony from 1971 to 1972.

TO A LOST ONE

For many a day of sunlight,

Her eyes surveyed the waves,

And in her glances one night

Descry her cold, white grave.

For many days she waited

Her eyes with weeping warm,

To bare boughs undulated

In the loud-howling storm.

Her days, her nights are over

The soul in pain has died,

The fair, the dear-eyed lover,

Death chose to be his bride.

ELEMENTS

METERS

DIAMETER / IAMBRIC

RHYME SCHEME

AB,BA,AB,BA

THEME

PURITY

PERSONA

The persona express his feelings to all groom and the poetry taught us on how tobe a resilience, purity and mankind.

VISION

The vision of the poetry is all men shouldn't waste the opportunity to validate the feelings of the girls, and menshould value the things, effort and time spent to the women.

TYPE OF PEOM

Sonnet

FIGURATIVE LANGUAGE

Simile/ Hyperbole / Onomatopoeia /Personification / Allusion

MORAL LESSON

Thousands of years later, philosopher and novelist Iris Murdoch wrote that “loving attention” is the core of morality. In our contemporary understanding of the word, love seems to involve partiality. In all kinds of settings from romantic love to the love in friendship or familial love, loving people seems to mean not loving others.

Maternity Leave by Ligaya Victorio Reyes

About the Author

LIGAYA VICTORIO FRUTO (b 1914- d 2001) was born and raised in the Philippines. She was trained as a teacher at the Philippine Normal School. While still in her teens, she began teaching and writing stories which were published in leading national publications. "She won several short story awards, one for a story she whipped up while trying out a new typewriter," according to the Honolulu Star-Bulletin.

Fruto, a Star-Bulletin feature writer from 1952 to 1968, died Wednesday night in a residential-care facility in Redwood City, Calif. She was 87.

Summary of the Story

The main character Lucia just got her pregnancy confirmed at the doctors. Her and a friend discuss the pros and cons of having the child.

Elements

Characters

Lucia -

Ester -

Rosenda -

Luz -

Setting

Ester’s living room

Point of View

Third Point of View

Conflict

Man vs. Circumstances

Man vs. Man

Theme

Discrimination - shows how women are discriminated in the workplace because of the reproductive role of woman and that is giving birth.

Regulation and Administration

Friendship

Plot

Exposition

Lucia just got her pregnancy confirmed at the doctors. “I'm going to have another baby,” Lucia added. Ester, in whose living room they had gathered to hear Lucia's account of her trip to the doctor's office, drew the folds of her housecoat closer about her. Her smooth fair face framed by curling ringlets seemed like a child in the dusk, and the shade care which had swiftly crossed it at Lucia's tired face and into the dining room, where her four-year-old Lita sat eating merienda. Rosenda, beside Ester, slapped a print-covered thigh softly with the palm of one hand. Her wide bitter mouth curved yet more bitterly into a smile. She looked at Lucia, pitying her in the only way she knew, and that was with a tinge of contempt. Luz, the youngest and only unmarried woman in the group, clucked her tongue sympathetically.

Rising Action

Ester, disturbing the silence and the sculptured look into which they had all sunk for a long moment asked to conformed the pregnancy the second time and Lucia answered that she have less than a half year to wait for her time.

Climax

Upon conforming the pregnancy, the second time, they remembered the teacher-- Bibby who taught in the room next to Luz who had the same situation as her.

Luz knew the near craziness which had possessed Bibby earlier that year. She came to school half-fainting with nausea, sick with uncertainty. She had scanned the daily papers for civil service examination results prayerfully, hoping that her name would appear one day under the heading of those who passed. Luz was present when Bibby received the letter notifying her of her failure. Great was her shocked disappointment. It was as though Bibby had turned her insides completely out. Then she went on "sick leave." Mentioning an "internal disturbance" to those who inquired about her absence. She had hovered perilously close to death for a time, paying Nature's penalty to the limit.

Falling Action

"I suppose you'll just have to go through with it," Ester said without encouragement.

Luz felt herself growing more and more remote. These thought of going through with it without joy, only with resignation. She thought of the others who had received news like this. Here there was none of the others cheerful bantering that usually accompanied such announcements, none of the blushing admissions and whispered consultations about layettes and physiological symptoms. There was only this naked regret, this dismal counting of months, the plotting and planning's which seemed to her so unnatural in women. There was the hushed rebellion against maternity leaves, the unvoiced need for salaries which, small as they were, could spell the difference between comfort and worry. And there was the careful wording of certificates of childbirth, the constant fear of the penalty which a date, hastily scribbled, could call down on an already frightened head.

She remembered the others who had been "punished". Their stories were told over and over, as warnings to those teachers who dared have children in the middle of semesters.

Ending

Luz returned to the present with a jerk, for Ester rose and turned on the light. Lucia rose too and gathered her bags and plan books together. Her heavy figure sagged with weariness. The other looked at her, helplessly silent.

"It's a shame!" Luz exploded. "What's wrong with having babies if one is lawfully wedded? Babies are so cute." Then she blushed, because she remembered the idealistic conversations about homes and children which she and someone had held through blissful hours.

Rosenda looked at her and smile drily. "If you are a teacher, and married to another teacher, you should think thrice before you have babies in a hurry," she said in her bitter voice. "Two times sixty is better than sixty, and baby can be an awful expense."

"But babies are so nice," Luz insisted dreamily.

"Yes," Ester laughed shortly, "if you can feed them the best brand of milk, should nature deny you an inexpensive kind, feed them Orange Juice every day of six months, and keep them on a steady ration of eggs, potatoes, and two kinds of vegetables, so their flesh and their bones and their teeth might grow the way the physiology book say they should. Vitamins are mighty expensive; you know when one is on maternity leave."

Moral Lesson

Timing and efficient planning is essential in deciding to have a child. There are situations that not call for it. Take the situation above for example. The moral lesson of this story is that, there is a perfect timing for everything. Though there are certain things that comes to our life without warning and just pop out of nowhere, it is very important to keep on mind that we don’t need to rush things just to get where we want. Again, there is a perfect timing for everything.

Geyluv by HONORIO BARTOLOME DE DIOS

About the Author

HONORIO BARTOLOME DE DIOS

Bachelor of Arts Major in Sociology, St. Joseph's College Master of Arts in Filipino, College of Arts and Letters, UP Diliman (on-going).

Nori is a development work professional with continuing experience and a solid background in community-based disaster risk reduction, humanitarian response,

development programming, theory, and practice of participatory research, adult learning methodologies, and organization development. He has published researches on participatory risk assessment and organization development.

He is an author of short stories in Filipino that have been awarded and published in literary and academic publications of the University of the Philippines and the Ateneo de Manila University. He joined the college as Senior Lecturer on January 2016.

Summary of the Story

Geyluv is a story about two men with a different sexual orientation. Benjie, a gay man falls in love with his close straight friend mike. Benjie confessed his love for mike then follows a flashback on how they met and became friends. The story is written in a style involving the queer theory due to the fact that the story involves the thoughts and insights of a Heterosexual Man to a Homosexual Man and vice versa. It sheds light to the feelings and what goes on in their minds as they interact with one another. It tells about what these two people think of each other and their relationship with one another. The story is somewhat complex in the structural aspect because the story features constant change in perspective, meaning it changes to the point of view of mike to the side of benjie and vice versa. Such style is evident throughout the story.

Elements

Character

Benjie

Mike

Setting

Modern Manila

Zambales

Laguna

Baguio

Point of View

First Person Omniscient

Conflict

Man vs Himself

Man vs Society

Theme

Equality

Friendship

The right to be loved and be loved.

Plot

Exposition

Benjie and Mike met at a media party. Benjie was attracted by Mike's good looks but he knew that it will never materialize.

Rising Action

Benjie and Mike become close friends.

Climax

When they cuddled and Mike hugged Benjie. The latter went for a kiss.

Falling Action

When they were going home for Baguio and both were contemplating on asking each other if they should try living-in together.

Denouement

When Mike took Benjie's hand and assured himself that he may not be sure if he's gay "but does it matter?"

Moral Lesson

The moral lesson of this story is that love knows no gender. Love is universal and it doesn't matter who you will end up with. As long as you are happy with that person, that's what really matters.

UHAW NA TIGANG NA LUPA BY: LIWAYWAY ARCEO

About the Author

LIWAYWAY ARCEO

(1920-1999) was a multi-awarded Tagalog fictionist, journalist, radio scriptwriter and editor from the Philippines. Arceo's short story Lumapit, Lumayo ang Umaga was later turned into an award-winning film by National Artist.

Ishmael Bernal in 1975. Filipina thespian Elizabeth

Oropesa received a FAMAS Best Actress Award in 1976 for her role in the film.

After her death, Filipino writers paid tribute to Liwayway A. Arceo during a memorial service held at the Loyola Memorial Chapel in Guadalupe, Makati City, Philippines on December 6, 1999.

Summary of the Story

There's a family consisting of a father, mother and daughter. They all craved for love and attention. A daughter seeing her parents with no affection at all. She saw her parents' eyes; it was just clearly seen as the eyes of sadness. One day their laundry woman found a diary on the father's pocket, she gave it already to the mother and it seems that it worsens her mother's sadness. The daughter found it so disturbing. Next days after the father went home drunk unlikely before. He seems so weak and tired. Days after, the father's condition was still not good. They tried medical help but there's no cure. As the daughter saw her mother's sorrowing eyes and the hands of sadness holding her father's hands, falling of tears took in as her father said. Tell me my love if I can get the joy that I've been wanted, her mother replied my love you will get it. For all the years that they've been married, true joy was not given, because they just married not for the love but for the sake of their daughter's image of a family. The only cure of craving for love and attention is to let go and seek the true joy that they have ever wanted.

Elements

Character

Father – silent, secretive, and a serious man

Mother – silent, kind, patient, and a very understanding person

Daughter – lonely, caring, and a loving child

Setting

House

Point of View

First point of View

Conflict

Man vs. Man

Man vs. Himself/Herself

Theme

"True love cannot be seen in your fruit."

"Don't force something if it's not for you, not only you will be hurt but the affected people will be hurt more."

Plot

Exposition

I've been with him in bed for a few nights. He seemed to be whispering to the warmth of his chest and listening to the beat of his heart. But I continued to wonder at his deep breathing, at his sad stare at everything, sobbing…

Rising Action

At night, I look for the comfort that a father tells about kapre and nuno and about beautiful maidens and princesses; of a watching and smiling mother; of a crowd listening beautiful and happy children.

Climax

Do not be deceived by the impulse of your will; the first heartbeat is not always Love. Almost as old as when your mother and I tied our hearts. Eighteen years is still very young. Don't be the one to give yourself sorrows that will torment you for the rest of your life.

Falling Action

I am afraid of Father's frequent loss of spirit. Mother continues in her steadfastness towards me, keep on not sleeping, keep on his tears if no one sees him... The right one Mother's hand was placed on Father's forehead and the feeling of wanting to escape in his chest was restrained by putting his teeth on his lips. He sat on the side of Father's bed and his left hand he held it in his palms.

Resolution

Father's left hand is still in Mother's palms: Tell me, my love, that I can claim my happiness. Mother bit her lip hard and when she spoke, I almost don’t recognize Mother’s voice: You can claim it, my love! The warmth of Mother's lips is the same as the peace that dwells on Father's lips and even in his eyes the light of disappointment in connecting to a life that doesn't exist with tears streaming down them: he was sure of the joy that the terrified soul felt.

Moral Lesson

The moral lesson of this story is that while our loved ones are still here, let's try to be happy for them and appreciate them because they are gone, we will be the only ones who will regret why we didn't take care of them when they were still here by our side.

LIKE THE MOLAVE BY: RAFAEL ZULUETA DA COSTA

About the Author

RAFAEL ZULUETA DA COSTA

Rafael Zulueta da Costa was a Filipino poet. He used the name R. Zulueta da Costa as a writer, and Rafael Zulueta as a businessman. He was a graduate of De La Salle College where he specialized in business administration. He began writing poems in Spanish and later he also wrote in English.

His most famous work is Like the Molave and Other Poems, which won the Commonwealth Literary Award for Poetry in 1940.

LIKE THE MOLAVE

Not yet, Rizal, not yet. Sleep not in peace:

There are a thousand waters to be spanned;

There are a thousand mountains to be crossed;

There are a thousand crosses to be borne.

Our shoulders are not strong; our sinews are

Grown flaccid with dependence, smug with ease

Under another's wing. Rest not in peace;

Not yet, Rizal, not yet. The land has need

Of young blood-and, what younger than your own,

Forever spilled in the great name of freedom,

Forever oblate on the altar of

The free? Not you alone, Rizal. O souls

And spirits of the martyred brave, arise!

Arise and scour the land! Shed once again

Your willing blood! Infuse the vibrant red

Into our thin anemic veins; until

We pick up your Promethean tools and, strong,

Out of the depth less matrix of your faith

In us, and on the silent cliffs of freedom,

We carve for all time your marmoreal dream!

Until our people, seeing, are become

Like the molave, firm, resilent, staunch,

Rising on the hillside, unafraid, strong

In its own fiber, yes, like the molave!

II.

Not yet,Rizal,not yet. The glory hour will come

Out of the silent dreaming

from the seven thousand fold silence

We shall emerge, saying WE ARE FILIPINOS!

and no longer be ashamed

sleep not in peace

the dream is not yet fully carved

hard the wood but harder the woods

yet the molave will stand

yet the molave monument will rise

and god's walk on brown legs

ELEMENTS OF THE POEM

Addressee: Jose Rizal

Theme: Patriotism
Type: Lyric Poetry

Meter: Iambic Pentameter

Figurative Language: Imagery, Metaphor, Symbolism, Repetition, Allusion

Rhyme Scheme: Blank Verse

Moral Lesson: The title itself suggests that we Filipinos of today must be like the Molave. We need to be firm staunch and resilient. We should “not rest in peace!”.

ANG DAPAT PANIWALAAN by Jose F. Lacaba

About the Author

jose maria flores lacaba "pete lacaba" (1965-1969)

aug. 20 1945, misamis oriental

✓ film writer

✓ screen writer

✓ journalist

✓ poet

✓ editor

✓ translator

LEADING FIGURES IN
PHILIPPINE LITERATURE

HIGHLY RECOGNIZED

✓ FIRST QUARTER STORM

✓ ANTI MARCOS MOVEMENT

WHAT MUST BE BELIEVED IN (Ang Dapat Paniwalaan)

A grandmother who loved to spin stories
raised him, and so he always went to bed
with ghouls and gratifies and trolls and ogres,
a thousand and one nights of trembling and dread.
From his good gray grandmother, he got
(Along with his ABCs) all the proper rites,
Latin incantations, stakes and crucifixes,
to thwart the vampire fangs and pins of witches.
But in the hallowed halls of academe,
long after Grandma had gone six feet below,
He finally learned what every educated man
must believe in with all his heart and soul:
That it is man that every man must fear,
and against man prayers are of no avail.

At the Poem

THEME

EDUCATION VS SUPERSTITION BELIEF

MORAL LESSON

It is not bad to believe in superstitions but when we become educated, we ought to know that it is absurd and just product of imaginations. In reality, only people around us has the capability to hurt us.

PERSONA

The persona Emphasizes the importance of education to Filipinos. It points outs how education can change and impact our life as an individual and as a society. Regardless of how we as Filipinos greatly practiced superstitious beliefs and we see that dwelling in old beliefs makes no sense at all because of the surge of scientific and technological knowledge in our modern time.

Environment of Author While Making the Poem

POLITICAL LAWS AND POLICY ACCORDANCE

The World is an Apple by Alberto S. Florentino

About the Author

Alberto S. Florentino

The author and the playright of the famed “The World is an Apple.” He was born in Nueva Ecija, Philippines on July 28, 1931, the second of seven children of Alberto San Buenaventura Florentino and Maria Rivera Sanqueza. His father was a teacher who always organized drama and choral groups.

Summary of the Story

Mario's family happens to be in the lower bracket of society. As Mario got home one night, Gloria, his wife, asked for money, which they needed to feed their daughter. Mario told her that he doesn't have money. Gloria didn't believe him, and asked him to tell the truth. Mario told his wife the truth - he was fired from his job. The reason is because of an apple. He stole an apple for his daughter because he thought that she would like it - this part shows his love for his daughter. He left with Pablo, his old crime buddy, even if Gloria pleaded very hard for him not to go with the man.

Narrator: Mario enters. sits down and buries his head in his hands. Gloria crosses to him and lay a hand on his shoulder.

Gloria: I know something is wrong. Mario, I can feel it. Tell me what it is

Mario: Gloria, I've lost my job

Gloria: Oh, no! How did you lose it? Mario! Have your sinful fingers brought you trouble again?

Mario: Now, now, Gloria Don't try to accuse me as they did. An apple! Yes, and they kicked me out for it for taking one single apple

Gloria: So that's what you get...

Mario: Could I guessed they would do that for one apple? When there were millions of them? We were hauling them to the warehouse. I saw one roll out of a broken crate. It was that big. Suddenly, I found myself putting it in my lunch bag. Do you remember that

day I took our little girl out for a walk? On our way home we passed a grocery store that sold "delicious" apples at seventy centavos each. She wanted me to buy one for her but I did not have seventy centavos. She cried. So, when I saw this apple roll out of crate, I thought that Tita would love to have it.

Gloria: We're not rich. We can live without apples.

Mario: Why? Did God create apple trees to bear fruit for the rich alone? Didn't He create the whole world for everyone?

Gloria: So, for a measly apple, you lose a job! Filching an apple that's too small a reason to kick a poor man out a work. You should ask them to give you a second chance, Mario.

Mario: They won't do that. Can't you see they had waiting for me to make a slip like that? They've wanted to throw me out for any reason, so that they may bring their men in.

Gloria: You should complain... If I did, they would dig up my police record. They will do anything to keep me out. But, don't worry, I have found a good job.

Gloria: I know God wouldn't let us down. Mother was wrong. You know, before we get married, she used to tell me "Gloria, you'll commit the greatest mistake of your life if you marry a good-for-nothing loafer!" Oh, you've changed!

Pablo: Hmmmm. How romantic.

Mario: Pablo!

Gloria: What are you doing here? What do you want?

Pablo: Your daughter... how is she? Here, I'll loan you a few pesos. It may help your daughter to get well.

Gloria: No. Thank you. Mario has stopped depending on you, since the day I took him away from your clutches! I have no regrets. Mario has none, either.

Pablo: How you can be sure? When he and I were pals, we could go to first-class air-conditioned movie houses every other day. I'll bet all the money I have here now that he has not been to one for four years!

Gloria: One cannot expect too much from honest money - we don't

Pablo: What is honest money? Does it buy more? Staying in this dungeon you call a house, is that what you so beautifully call “honesty”?.

Mario: Pablo!

Gloria: I know you have come to lead him back to your dishonest ways, but you can't. Pablo: You call this living? This Gloria,, is what you call dying - dying slowly minute by minute.

Mario: Pablo, stop it!

Pablo: Tell her that you no longer believe in the way she wanted you to live.

Gloria: Oh! Mario, you promised me you were through with him.

Mario: Gloria...you... must understand... I tried long and hard... but could not lift us out of this kind of life...

Gloria: You are not going with him; you take good care of yourself and our child.

(Mario walks away with Pablo, Gloria stares dumbly at then.)

Gloria: Mariooooo! (She covers her face with her dress and cries into it.)

END

Elements

Character

Mario - He is the Father of the story, the husband of Gloria. He is known to be bad before but he strives hard to change his life for her daughter and for her wife, but life sometimes is unfair that force him with no choice to go back the old way of his life. Gloria - She is the wife of Mario. The very good and lovable woman who just want a simple life yet descent life. She is the reason why Mario changed because of her unconditional love to him. Pablo - The evil man in the story, the protagonist, the old friend of Mario. He wants easy and dishonest money, the life that Mario lived before.

Setting

In the small and poor home behind a portion of the Intramuros walls. There are two wooden boxes on either side of the doorway. At left is an Acacia tree with a wooden bench under it. It is where the poor family lived in, and where the story starts on how life was going on and end in the complexity of life in which the main character lived with no choice but to go back again with his old ways of life.

Point of View

Omniscient Objective

Conflict

Man vs. Circumstances

Theme

The one-word prevailing message in the story is the word "Apple" that symbolizes temptation and the dishonest life lived by Mario before. The theme of the story is, it is man's basic instinct that drives him towards his survival. But, no matter what he should not forget that society expects him to confirm to its norms. One's action is weighed right or wrong and thus should be kept towards the proper action and his wrong decisions become greater burdens to a family that symbolizes the word "Apple".

Plot

Exposition

This is a story of how wrong decisions become greater burdens to a family. Mario's family happens to be in the lower bracket of society. When Mario got home. Gloria saw Mario and she was asking for some money to feed their children to Mario, Mario said that he has no money because he did something.

Rising Action

Gloria didn't believe on what Mario said and said to tell the truth. When Mario answered it, Gloria was shocked on what she heard because Mario lost his job. Gloria asked Mario if how he lost his job and Mario answered it and Gloria was shocked again because Mario said that he lost his job because of an apple.

Climax

Gloria said that how can be lose his job by just taking one not a dozen not a crate but one apple and Mario answered that he just saw it rolling and he found himself putting it in his bag because Tita would love to have it, and Mario told Gloria that there's no need to worry because he found a new job.

Falling Action

Suddenly Pablo was there ruining the whole conversation and asked them if how is there daughter doing and he'll loan a few pesos to help their daughter and Gloria said that no thank you because Mario stopped depending on Pablo. Pablo said that Mario's new job was with Pablo. When Gloria heard it, he told Mario that it's a bad doing and risky.

Ending

Mario didn't listen and walks away with Pablo and told Gloria not to worry because he will come back early morning and don't wait for him. Gloria cries and shouting Mario, while Tita was crying also because he heard the conversation.

Moral Lesson

The play "The World is an Apple" by Alberto Florentino teaches several moral lessons. One of the lessons is that temptations can lead people, especially the poor, to commit crimes. The play also highlights the importance of a parent's love for their child, as seen in Mario's willingness to do anything to make his daughter Tita happy. Additionally, the play emphasizes the significance of money in society and the struggles of the urban poor. It also shows the consequences of making poor decisions, such as Mario's decision to steal an apple, which led to him losing his job. Finally, the play teaches the importance of perseverance in life, as seen in Pablo's invitation to Mario to go with him despite the latter's struggles.